

DRAGON BELTS FROM THE EAST

AND GLITTERING STOCKS TO WEAR WITH SUMMER FROCKS.

Japanese Tailor-Made Hats for Shirt Waist Suits and Outdoor Sports—Parasols Also on Tokyo Lines—American Women Are Now Collecting Oriental Belts.

Tokio, the sedate, the formal, the reserved, as fashion arbiters for the athletic, occasionally flippant, always merry New York girl, is, to say the least, an unexpected development in international affairs.

The whims and sartorial vagaries of France are no longer awaited with breathless interest. Paris may wear her hat as she likes; she may declare loudly for spangles, she may scorn the delicate old embroideries that Time has loved, she may say "Linen for motor gowns and white duck for outing hats," and say it with crescendo exclamations.

But it won't matter a bit. The fashion word that counts this summer is from the Orient.

The prettiest tailor-made hats for shirt waist dresses or outdoor sports are Japanese, of split bamboo or rough raw silks, no two alike, and all richly but simply trimmed with scarfs embroidered or painted. Even if the hats are of the same color or material or shape, there is some variation in each one, in color combinations or trimmings.

Some of the smartest are of the different shades of the kinu silk, machine-stitched upon a stiff lining, usually with wide, rather flat crowns, and trimmed about with scarfs of every description. The same material is used with Persian embroidery ends to the scarf, and in dull blue with Japanese gold embroidery, entire Persian towels, Japanese gauze painted scarfs, scarfs made of Japanese skirts and scarfs made from the embroidered trouser stripes of a Bulgarian youtie.

An alpine-shaped hat of split bamboo is trimmed with a muslin scarf, which is straw-colored cotton, broadened with gold thread. A dull blue kinu silk alpine is trimmed with a scarf of the same, edged with solid mandarin embroidery in dull blues and violets. The effect is exquisitely artistic, and the hat is as light as a Panama straw, as durable and very chic.



The ticoon (coolie) hat is of split bamboo or dish-shaped hat which has a frame up under the crown that lifts it from the head, preventing overheating in warm weather. It is lined with pique and bound with kinu silk. It somehow suggests a weary Britisher in a foreign land, for the British man and maid sport themselves no eccentricity, to be comfortable.

The new wide brimmed, flat crowned sailor is also in evidence in stitched kinu and homomen silk, in white, linen color and brighter tones. The white ones are beautiful, trimmed with white Japanese crepe or silk gauze, painted with birds or flowers or miniature landscapes.

Most of the hats have the scarfs knotted



and of Japanese solid embroidered silk, such as many of the purses and bags are made of.

Pale colored leather belts are also fashionable and new. Rose, yellow, blue and gray leathers are embroidered in gold and silver, with hawthorn flowers or writhing royal monstrosities; and the buckles are gold or silver set with stones in harmony with the color of the leather.

The simpler belts are of silk linen, embroidered with a flower or two and fastened with a dull gold harness buckle, or of black satin with a flutter of brilliant Japanese butterflies and a clasp of Japanese leather and gold.

Besides the made up belts, it is possible to get strips of embroidery of belt size, and separate buckles of every size and every conceivable combination of metal and precious stones, with which to make up one's own belts. There are, too, beautiful wrought silver buckles from Turkey, set with coral, coral and uncut turquoise, and coral and pearl.

Many of these Turkish buckles, as well as the necklaces and bracelets, are actually valuable bits of old jewelry which will never be duplicated. Some of the beautiful large clasps have been used by barem belles to girdle lovely gauze garments, and

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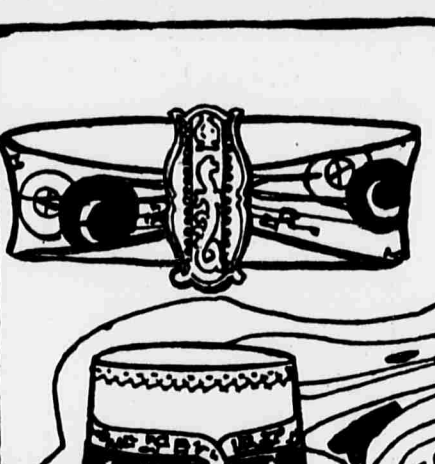
add a gold dragon belt. It sounds eccentric, but she will look lovely, and you will wear a little now and be terribly envious when you see her.

If you want to be quite fashionable you must collect Oriental belts, of course with a view to wearing them. Although the materials are usually Oriental, Japanese, Chinese or Bulgarian, and the buckles are



set with jade, amber, chrysolite and crystal, the mixing of the belt and the actual buckle designs are American. In fact, these are all done, for one big house at least, by a man who has the rare skill to combine Oriental beauty of stuffs with American practical effectiveness.

Old embroideries are cut up to make these belts and Oriental fabrics are embroidered over here with rich Eastern silks and in



designs from rare China tapestries and lacquer.

One beautiful belt in the finest collection in New York is a strip from a mandarin's coat, blue and violet embroidery on peacock green satin, and clasped with peacock eyes in dull gold. Several are made from the old brocade petticoats of Chinese women, solid masses of flowers and butterflies in various colors done on old pale tinted brocade. The buckles for these butterfly belts are usually of colored crystal in gold.

A beauty of white satin is covered with a twisted dragon in silver with a silver dragon buckle set with India coral. Another of white linen is embroidered with lotus buds and fastened with a gold lotus flower, open and showing a heart of crystal, carved.

Nearly all the belts are wide, of the crush variety, and narrow to fit the buckle in front. The buckles are rather bulky, with squares and circles of brilliant stones.

Amethyst-crystal is beautiful on the white belts, and amber with the belts of white corded Japanese poplin embroidered with gold dragons.

And every collection must have a belt of Japanese leather, stamped and painted,



are without parallel in neckwear. They are embroidered with gold combined with a rich jewel inlay, and worn with white dresses. For a black Japanese gauze dress there is a black stock embroidered in gold with a gold embroidered chrysanthemum drooping as a pendant.

These glittering stocks are worn with American frocks as well as with the Japanese New York dress, but they are not an economical detail. They will not wash, and if of the real imported stuffs will cost as much as the waist they are worn with.

But after all the American girl is only striving for a new effect. She is not trying



to do Japanese tableaux. Her whim is to attach some of the beauty of the East to her wardrobe, and if she is fashionable she hopes to be happy.

Being a wise person the American girl has mounted the pedestal for her fashion goddess on wheels, and another season may see it back in Paris, or perchance Vienna.

No Reduction in Price of Pearls. From the London Daily Express.

Although the pearl fishery season in Ceylon has been a record one, the Government earnings having mounted to over £1,000,000, there is no prospect of a fall in the price of pearls.

the necklaces have been headbands and the bracelets anklets. They are valuable additions to one's jewel box, regardless of any fact.

And the loveliest new stocks for fancy waists are another tribute to the control of Tokio over summer fashions. Not that Tokio on her present busy day would relish considering herself a fashion dictator for American beauties; but the American girl sets up a pedestal where she will, and thereon her idol of the hour—Caruso in place of Campanari as a favorite tenor, and Tokio in place of Paris as fashion authority. She does not consult Caruso or Tokio. It is for her to say.

But as to stocks. You are not in fashion unless you have half a dozen of Oriental lace and Japanese embroidery combined, perhaps one of old yellow brocade with many hawthorn blossoms in blue and violet, a pendant of solid embroidery and all bound with narrow bands of black satin, or a black satin stock embroidered in gold leaves, and for a pendant one large chrysanthemum in solid yellow silk embroidery. A third would be blue silk, with white fagotting embroidered in gold, and with a gold lotus for a pendant.

The butterfly stocks are beautiful. On white or any color brilliant Japanese butterflies are embroidered, with one huge, wide-winged insect fluttering down as a pendant. A stock in wonderful peacock tones is of Chinese blue satin embroidered in green and blue baby dragons, and inset with real



beetle wings in a wonderful iridescent green. The pendant is a cluster of the beetle wings bound with cloth of gold.

An odd feature of these Oriental stocks is the way Oriental stuffs and modern lace are combined. American lace with Japanese embroidery, beetle wings with fagotting, and dragons and lotus flowers with even a spangle or two.

Grass linen and pongee make simple stocks that carry perchance a pair of butterflies or a single dragon as the Oriental hall mark. And there are washable stocks, the band of pongee with four-in-hand ends of Japanese printed silk, plain white linen stocks with linen ends embroidered with a few cherry blossoms.

For gorgeously the red crepe stocks



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BEAUTY FROM GREEK DANCES.

THEY GIVE GRACE, A PRETTY FORM AND A CLEAR SKIN.

Results Best When the Dances Are Performed in Greek Costume—And Flatters—A Greek Diet of Sherbet and Figs Goes With Them—Sandals Worn.

Dancing as a cure for a poor complexion is a new thing.

It has been advocated for obesity and for the blues, and it has also been advised strongly for those who lack grace and would acquire it. But, as a complexion cure, dancing is a novelty.

They say that it began with Miss Duncan, the American girl who became famous in Europe through her Greek dancing and who advises the Greek robe and the Greek dance for almost every ill under the sun. Her belief is that the combination colors the blues and gives one a happy temperament. It is also a complexion specific and a cure for deformity.

The costume should be loose and as beautiful as possible. The beauty of it appeals to the aesthetic nature and makes one more contented. The dancer who can put on a Greek robe with embroidered border and step forth to view herself in the mirror will be much sunnier in mind than the woman who puts on an old robe in preparation for her daily exercise.

Miss Duncan wears nothing at all under her Greek robe, so it is said. But that is not an essential part of the treatment. One rule, though, is imperative. Let the underwear be loose and let it not be bulky. The best exercise is done in flannel, or else, in very light weight linen underwear.

"There is a Greek dance to make you fat," it is danced to slower music. And when you have danced five minutes you stop and drink hot fruit soup.

"Hot fruit soup is a vegetable dish. It is made by boiling fruit until all the juice is extracted. This is sweetened and is then taken by the soup ladleful. Grapes, plums and apples make the best fruit soup. With the fruit soup you eat a great deal of bread, cut thin and spread with salt butter laid on very thick.

"Occasionally will drink cream and will eat bread spread with great layers of sweet—not salted—butter, and puts worked together. It is a sure cure for thinness.

"There are twenty of these Greek dances, one for every ill that afflicts mortals, but these are enough for a beginner to know."

WHEN SHE BALKS AT A CROSSING.

Cop Thinks the Dancer in Trolley Cars Just Drag Nervous Women.

For a wonder, the crossing at Fourth avenue on the south side of Fourteenth street was quite clear for two consecutive minutes shortly after 5 o'clock in the afternoon. A tall, elderly woman in black approached from the Broadway direction, got as far as the southbound track, and shied at a northbound car half a block away.

The tall cop beckoned her to come on, but she was seized with panic and ran back to the sidewalk. The cop was going to fetch her over, when a couple of wrangling truck drivers came around from Fourteenth street and diverted his attention.

"Watch her," said one of the loungers on the corner. "She'll never start to cross again until it's as much as her life is worth to leave the curb."

A young woman who is treating her complexion as a person does who is trying hard to cold the water. She moved up and down the curb for ten feet or so.

But she never left the sidewalk. The cop had his hands full guiding the living stream of traffic, and the woman, who was a nervous sort, remarked the longer.

"A woman is all right till she balks," said the other. "The nervous sort, she is the most of 'em go over just as easily as a man would. But there's some that's all nerves, and it's my belief that the dancer in the cars just drag them."

One of the nervous sort, remarked the longer.

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your shoulders and dance you will be sure to win your chest and broaden your shoulders.

"As you dance upon your sandalled toes you knock your elbows together behind you and you can't knock them up. You come as near doing so as you can. As soon as your back is as flat and narrow as it should be, you can tell it by the top, top which you can give with your elbows as they strike together behind your back.

"You ought to wear your hair floating when you dance, for there is a certain poetry about floating hair. And your neck sets more easily and your head swims better if your hair floats behind you.

"Making the head swim is now considered good for the brain. The trick is to swirl on your toes until your head is all afloat. To get the full benefit of it, cymbals and all, upon the floor and rest. It is the best thing in the world for steadying a head that is tired out with brain movement or lumps of fat.

"There is a Greek lunch which is taken by enthusiasts. It consists of pomegranates and grapes. You roll the skin back from a pomegranate and you nibble at the crimson pulp. Then you eat grapes.

"You must take white grapes for your appetizer, green grapes for your mental nature, and big, luscious blue grapes for your stomach. At the grape curries they divide the grapes up in this way and serve them for dessert, and with course, with pomegranates as an appetizer.

"Then there is the muddy-complexion dance, which comes in with the Greek movement. To get the full benefit of it, you must have lively music and a bath.

"The complexion dance is much like the reduction dance, but its difference is important. You get the full benefit of it, as hot as you can stand, as short as possible.

"You throw yourself into your Greek costume instead of into a bath robe, the music starts up and away you go. You must dance until you perspire and must always keep the head erect.

"With the head thrown back, the arms thrown out and the body swaying, you get into the perspiration which is so necessary for the complexion. This is the way to get a fine, nice skin. This is followed by a fastidious soap and water scrub, which opens the pores and brings the color into the cheeks.

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IT IS GOOD-BY TO THE BED.

A NEW PLAN OF SLEEPING IS IN FAVOR THESE DAYS.

The Bachelor Girl and the Flat Dweller Take to the Couch—Night It's a Bed, by Day a Sofa—Its Other Mission Is to Turn a Bedroom Into a Sitting Room—The Individual Living Room.

"I don't see what I'm going to do with all my beds," said a New York landlady disconsolately as she stood in the middle of her parlor floor front and watched two furniture movers taking down a massive walnut bedstead. "That's the third one I've had taken out his year and the storage on them is costing me more than the beds are worth."

"Why don't you sell them?" said the new boarder who was the cause of the operations and therefore felt a certain responsibility for them.

"Sell them?" repeated the landlady scornfully. "Why, my dear lady, you can't sell beds nowadays. Everybody is just like you. They want these wire couches in their rooms so they can cover them up with a rug and a few sofa cushions and make them look like a sofa."

"Oh," said the new boarder surveying her own wire couch with increased interest. "I did not know that everybody had got onto that idea."

"Bless you, yes," replied the landlady. "Why I can remember a time when ladies and gentlemen wouldn't have such a thing as that in their rooms." The landlady pointed scornfully at the wicker wire couch.

"But nowadays they ain't content with the general parlor. They must make a parlor out of their bedroom. You can hardly rent a room with a bed in it. Some of them come with their own couches, just as you came, and then I have to take down the beds for them."

"And do they put screens in front of their washstands and fix up a desk for a bureau?" asked the new boarder jealously.

"Some of them go further than that," said the landlady, with resignation. "I have one young lady who didn't have a closet in her room, and she hung up her clothes in a big bookcase instead of on the hooks I'd put behind the door."

It is only too true. The great four poster has dwindled steadily until it has come down to a contrivance of steel and wire to be ingeniously turned up by a man in an obscure corner of the city with a millinery or converted into a study couch with a gay rug and a mass of sofa cushions.

"You'd be surprised," said the furniture man, "at the different kinds of contrivances they get up nowadays to get round the fact that the furniture is so expensive that all the people who live in flats use these couch affairs."

"You see, they are easy to manage. The old fashioned sofa bed was about as mean a thing as you could find anywhere. It was uncomfortable and then the bedclothes and pillows had to be taken down and put away out of sight every morning."

"You don't have to do that with these things. You have your spring right in the middle and the wire underneath is a little thin mattress, not much thicker than a good thick comfortable, that ties on with tapes. You put your bedclothes on the wire and the wire is covered with clothes, let down the side shelves of the couch, and there you are, with as fine a sofa as you would want to look for anywhere."

"What do you do with the pillows? That's easy. You make a couple of fancy covers, and in the day you slip them over the pillows, and have just so many more sofa cushions. Oh, there's a lot of tricks to living these days."

"The folding bed? Well, that's going out, too. Folding beds were never devised by them for a minute, and they are awkward and ugly, and take up a lot of room after all. They are not useful for anything, in the day either, and a couch bed makes a good couch when it isn't a bed."

"What's the reason for the decadence of the folding bed? Well, the reason is, as you must do with it as anybody I guess. You see, in lots of boarding and rooming houses there isn't a common parlor, and even when there is, girls don't always like to entertain their callers where everybody else is entertaining. The studio room came along then and bachelor girls began to fix up their rooms like parlors—or at least like living rooms. Bachelor girls are our best couch-bed customers."

Then there's the flat dweller. He had a lot to do with it. You take a bed and put it in a flat bedroom, and you are not going to get in much else. On the other hand, if you put it in one of these bed-couches, you are going to have quite a good deal of room left over.

Besides, there's the question of looks. In small flats everybody has an eye for an eye, and every room in the place but the kitchen for the parlor. Well, flat dwellers didn't like to have their bedrooms absolutely staring their callers in the face all day either, and they converted them into sitting rooms with these couch arrangements of various kinds. Now callers think they are looking into a back parlor when they are really staring right at the bedroom.

Of course, though, the thing goes even deeper than that. It springs largely from the fact that people are beginning to have an increased desire for privacy. Now, even in flats, you will find that, instead of a parlor and a back parlor and a library, there is a mother's room and father's room and Maud's room and John's room—all parlors.

Each member of the family has a little place to himself or herself that is his or her castle. It makes the flats look prettier, too, and it doesn't make each room a study of the family's life, as it used to be. It doesn't belong all the time.

Then, there's the doctor. Medical science has had something to say about it. Doctors don't believe in having two people

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